



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

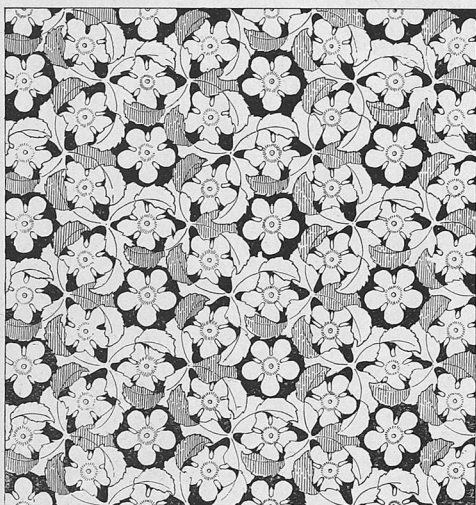
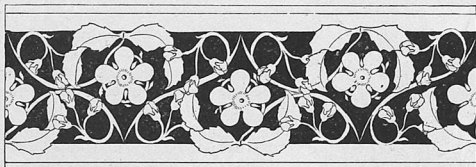
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

point should be bound around with woolen cloth and tied with twine; the cloth reaching half way down the blade will give a good grasp to the hand and also prevent the knife closing up. Now procure a piece of glass, old polished plate preferably, the larger in reason the better, and in any case larger than the single pattern upon which we cut out the design. In cutting curves hold the first finger against the back of the blade and thus get the necessary pressure. The wrist must be free and the hand steadied and guided by the little finger, which alone



ELEMENTARY TREATMENT OF FLORAL MOTIVE FOR WALL PAPER.
BY GRACE H. POLLOCK.

rests on the table. A sharpening stone must be at hand to keep a good edge on the knife point, which the glass rapidly dulls. The point of the knife must be kept well under control and the ties must be kept sharp and cleanly cut. It is always best to mark plainly where each tie comes, otherwise in the absorbing interest of cutting true lines and curves we so easily forget them. When ties give way from usage or cutting, a little strip of linen plaster, such as we use for cuts, is a ready and serviceable means of repairing; if the stencil is not immediately required we may repair it with strips of cartridge paper, affixed with shellac or mucilage.

In cutting circular curves the left hand should guide the stencil away from the knife as it cuts, and, I must add, always have plenty of "elbow room." Small designs may be cut out sitting at the table, but all large curves and ornaments can only be properly controlled by standing well over them. The stencil plate being cut, it is necessary to again coat it with shellac, so that whether we are using oil or water paint the liquid shall not penetrate and soften the stencil, and it can be cleaned from superfluous color when done with. This cleaning should never be omitted, since if paint dries and accumulates on the stencil it robs the after work of its chief charms—sharpness and cleanliness—and makes the stencil brittle and easily broken. So far I have assumed the design to be a border such as that illustrated; and, furthermore, that the aspiring decorator can draw and adapt ornament. In wall diapers (*i.e.*, patterns which may be repeated on all sides *ad lib.*), spandrels of arches, door panels, etc., the design may be sketched upon a piece of paper of exact size in the way described; their execution will come under notice in my succeeding paper. When the draughting and de-

signing faculty is lacking, the reader is advised to employ a professional decorator, who will provide ornament original and special for its purpose and place. The cash outlay will be comparatively small, while the charm and value of our own "exclusive" design, executed with one's own hands, will give a double and lasting sense of pleasure in the result. In the next chapter I purpose to give instruction in the process and materials by which the art of stenciling is practically demonstrated.

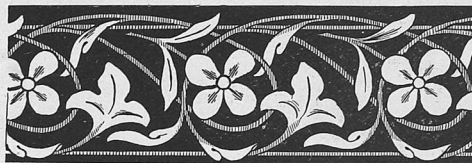
THE INDUSTRIAL ART SCHOOL OF THE PENNSYLVANIA MUSEUM AT PHILADELPHIA.—II.

BY HOWARD FREMONT STRATTON, DIRECTOR OF THE ART DEPARTMENT.

ILLUSTRATED WITH DRAWINGS BY STUDENTS OF THE SCHOOL.

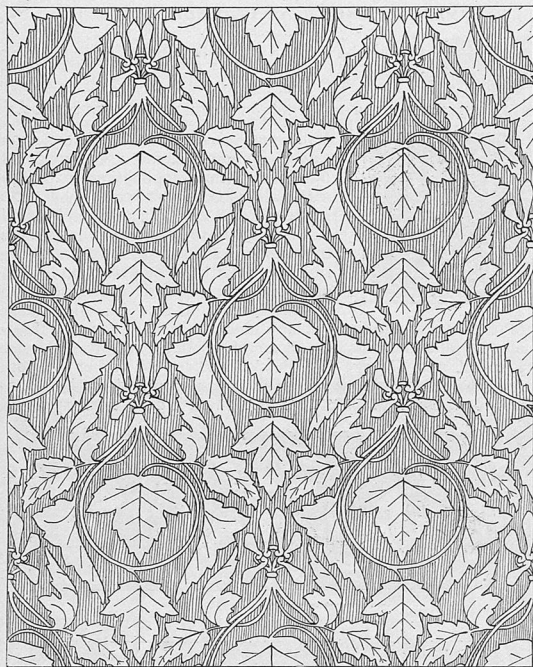
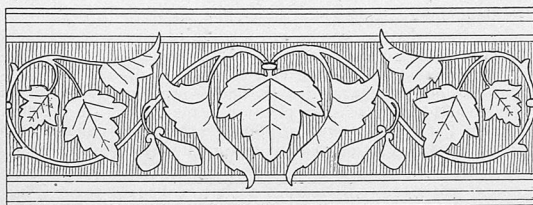


IN the January issue of THE DECORATOR AND FURNISHER mention was made of flowers and their application to design with an illustration showing the artistic rendering of a flower in pen and ink and its analysis for the purpose of design. In the present issue are given four illustrations showing the elementary application of floral motives for decorating a given space. There is also an illustration of the higher application of a floral motive for panel treatment. The designs by Grace H. Pollock, Frances Louise Farrand and George W. Penfield have no other purpose than that of teaching the student how to draw and combine conventional plant forms in a manner which is simple, artistic, and



ELEMENTARY TREATMENT OF FLORAL MOTIVE FOR WALL PAPER.
BY FRANCES LOUISE FARRAND.

that sufficiently covers a given space, without giving "striped" or other objectionable effects in the repeated set pattern. With these exercises a border is always required to test the student's sense of fitness in applying the same figure to a scroll. These elementary designs are frequently worked out in some higher



ELEMENTARY TREATMENT OF FLORAL MOTIVE FOR WALL PAPER.
By GEORGE W. PENFIELD.

application, but the special examples here given are illustrative of the exercises preparatory to regular "design" work.

Mr. Penfield's design would serve as Miss Pollock's also for wall paper, but the border is too scant for that purpose. Miss Farrand's has the character for a fabric design, but it should be understood that these were made not with this application in mind. Later on I will illustrate applied design in a much more important manner.

Miss Allen's panel is a decorative application of palm leaves painted on a soft grayish amber ground, the leaves being in cool green gray; the jar is in a rich pure amber, with its decoration in ivory; the background is picked out with dull gold, which also forms the plain border to the panel upon which the reeds and ribbons are painted in green gray emphasized by rather strong green touches of shade.

Future articles will have reference to decorative mantelpieces, decorative sculpture, book covers, decorative mottoes, etc.

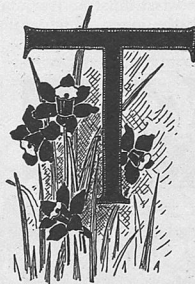
DECORATIVE NOTE.

BIDAR ware was originally made at a village named Bidar, in the Deccan, in the dominions of the Nizam of Hyderabad, but now it is extensively made at Lucknow. The metal ground is a compound of copper, lead and tin, made black by dipping into a solution of sal ammoniac, saltpeter, salt and blue vitriol. This alloy, after being cast, is turned in a lathe to complete the form. The pattern is then graven on it,

and this is inlaid with silver. This is the highest art in India, next to enameling in metal, and the articles manufactured are mostly cups, card trays, goblets, and scent bottles.

TAPESTRY PAINTING.

By EMMA HAYWOOD.



THE art of tapestry painting as known in this country includes, by common consent, two distinct methods of producing pictures or designs more or less elaborate on pliable canvas, whether of wool, linen, cotton, or silk. With regard to the method of executing the work in oils I do not propose to treat; it is, as a matter of fact, an offshoot of the original method of painting with transparent dyes; it is not recognized in Europe, but has been adopted here with more or less success by artists already conversant with the legitimate use of oil paints. Suffice it to say that, how-



DECORATIVE APPLICATION OF PALM LEAVES. By JANE HOVEY ALLEN.